

Department of English and Literary Arts
COURSE DESCRIPTIONS—Spring 2022

**Attributes for DU and departmental requirements are listed after each description. All English courses, except those used to fulfill common curriculum requirements, can count for English elective credit. Please note, no more than 12 credit hours of 1000-level coursework—including ENGL 1010 and any AP/transfer credit—will be counted towards major requirements. ENGL 1010: Introductory Topics in English is required for all majors, along with ENGL 3900, a senior seminar course intended to serve as a capstone in students' final year in the program. Additional course work is required per specific concentration plans, as well as for students pursuing distinction via the honors thesis option. Please refer to our department website for details.*

ASEM 2459 Section 1

CRN 5431

Anti-Social Media: A Living History

Prigozhin, Aleksandr

Monday and Wednesday 10:00-11:50

COURSE DESCRIPTION: This is a course about the promises and the let-downs of our connective technologies. Examining the media landscape of the past 50 years, we will analyze the pre-history of our concerns with the media “bubble,” with the threat that new media pose to democracy, and with loneliness. The texts we will read approach new media in different ways: as enemies, allies, metaphors, analogies, and symptoms of larger ills. We will focus on the perceived threat of new technologies to immediacy, mutuality, and community, on the one hand; and to privacy, rationality, and creativity on the other.

**Fulfills DU Common Curriculum requirement: Advanced Seminar.*

ENGL 1000 Section 1

CRN 1892

Intro to Creative Writing: The Grand Hotel Abyss

Kovalenko, George

Tuesday and Thursday 8:00-9:50

COURSE DESCRIPTION: In 1962, Hungarian philosopher Georg Lukács described the leading intellectuals of his time as having taken up residence “in the ‘Grand Hotel Abyss’ [...] ‘a beautiful hotel, equipped with every comfort, on the edge of an abyss, of nothingness, of absurdity. And the daily contemplation of the abyss between excellent meals or artistic entertainments, [could] only heighten the enjoyment of the subtle comforts offered.’” Taking this diagnosis seriously, our introductory course will investigate the potential possibilities and pitfalls of creative literary production by situating it in the “lobby” of Lukács’s Grand Hotel Abyss. Throughout the quarter, we will engage with a sequence of critical and creative exercises alongside a number of transhistorical readings in poetry, fiction, and theory, including works by Theodor W. Adorno, Ingeborg Bachmann, James Baldwin, Mary Jo Bang, Walter Benjamin, Teju Cole, Guy Debord, John Keats, Yusef Komunyakaa, Anahid Nersessian, Sianne Ngai, Alexander Pushkin, Adam Ehrlich Sachs, Tracy K. Smith, Adalbert Stifter, Véronique Tadjo, Tatyana Tolstaya, Wendy Xu, and others. Along these well-lined corridors, we will look to

approach the literary art object as something radically autonomous, critically vital, and abysmally insufficient. Room service, unfortunately, will not be included.

**Fulfills Requirement: DU English major requirement: Introduction to creative writing for students with creative writing concentration; English elective.*

ENGL 1000 Section 2

CRN 1456

Introduction to Creative Writing

Booze, Elizabeth

Tuesday and Thursday 12:00-1:50

COURSE DESCRIPTION: In this course, students will produce and revise creative work in poetry and prose, thoughtfully discuss other classmates' work and the creative process, and read contemporary poems and prose as a way to appreciate the scope and impact of creative writing.

**Fulfills Requirement: DU English major requirement: Introduction to creative writing for students with creative writing concentration; English elective.*

ENGL 1000 Section 3

CRN 5432

Intro to Creative Writing

Chen, Wendy

Monday and Wednesday 2:00–3:50

COURSE DESCRIPTION: Poetry is a way for us to engage with the potentialities of expression. We read, write, and engage in poetry in order to express our hopes, fears, and dreams. Therefore, poetry is inextricable from our experience of what it means to be human.

This creative writing course is an introduction to the art of poetry through practice in creation, interpretation, discussion, and reflection. In this course, you will have the opportunity to develop your craft as a poet by intensively exploring techniques, forms, writers, and texts. You will also have the opportunity to engage in the practice of workshop as both a writer and a reader and hone your revision skills and techniques in the process. The conversations we have, which are at the heart of this course, will focus on questions that have no “right” answers. Rather, we will approach these questions with a mindset of what writer and activist bell hooks terms “radical openness” which is a “willing[ness] to acknowledge what we do not know.” This exploratory mindset and approach will help us better grapple with the complexities of the poetic experience and its role in our daily lives as writers, readers, and listeners.

**Fulfills Requirement: DU English major requirement: Introduction to creative writing for students with creative writing concentration; English elective.*

ENGL 1006 Section 1

CRN 2972

Art of Fiction

Burandt, Marina

Monday and Wednesday 8:00 – 9:50

COURSE DESCRIPTION: An introduction to the appreciation of fiction as an art form through reading, writing, and interpreting.

**Fulfills DU English major requirement: English elective.*

ENGL 1007 Section 1

CRN 1893

Art of Poetry

Nieboer, Leah

Wednesday and Friday 10:00-11:50

COURSE DESCRIPTION: “The lyric itself is a strangeness inside the language,” poet and translator Ilya Kaminsky writes. “I would argue that most piercing lyric poets don’t speak in the ‘proper’ language of their time.”

In this class, we’ll explore a variety of (“improper”) poetic and theoretical texts that may be called lyric or may call us to senses of lyric. We’ll consider core, creative texts—by Paul Celan, CD Wright, Fred Moten, June Jordan, Etel Adnan, Ed Roberson, and others—alongside critical texts on exile, listening, duration, speculation, queer kinships, and beyond-human entanglements. Together, we will develop a sense of and vocabulary for the lyric that is as precise as it is sprawling, in flux, and becoming. Participants will regularly engage in reading and class discussion, keep a working journal of critical responses throughout the quarter, and submit a final paper.

**Fulfills DU English major requirement: English elective.*

ENGL 1110 Section 1

CRN 5433

Literary Inquiry: How to Read a Poem and Why

Foust, Graham

Tuesday and Friday 10:00-11:50

COURSE DESCRIPTION: This is an introductory course that focuses on what poems are and how and why we might go about reading them. No previous experience with reading or writing poetry is necessary. Over the course of our ten weeks together, we will read works by John Milton, William Barnes, Emily Dickinson, Walt Whitman, Gerard Manley Hopkins, Gertrude Stein, Gwendolyn Brooks, John Ashbery, Clark Coolidge, C.D. Wright, Robert Hayden, Rae Armantrout, and many others. You have the option of participating either intensively or moderately, and no books are required.

**Fulfills DU English major requirement: English elective; or DU Common Curriculum requirement: Analytical Inquiry: Culture and Society.*

ENGL 1110 Section 2

CRN XXXX

Literary Inquiry: Writing for a Damaged Planet

Howard, Joanna

Monday and Wednesday 10:00-11:50

COURSE DESCRIPTION: This is a reading intensive course focused on fiction and non-fiction texts which investigate dynamic, strange, and complex ecological systems in relation to climate change and climate crisis, and with a goal toward finding better approaches living on a damaged planet ethically, thoughtfully and to use imaginative and expansive approaches to moving forward with intention and purpose. This topic-focused course is designed to give students practical and grounded approaches to literary analysis and expository writing modes in general, as well as offer creative approaches to ecological

and environmental writing specifically, with special opportunities to approach ecological or climate related concerns through creative projects using narrative world-building. Assignments will have creative and critical options, with the prime directive to practice modes of literary inquiry while moving with intention into ecological practices of noticing, or as ecological ethnographer Anna Tsing suggests “Noticing is a practice and a project.” Authors will include Ruth Ozeki, Amitav Gosh, Ursula K. Leguin, Robin Wall Kimmer, Anna Tsing, Jesmyn Ward, and Rebecca Solnit.

**Fulfills DU English major requirement: English elective; or DU Common Curriculum requirement: Analytical Inquiry: Culture and Society.*

ENGL 1200 Section 1

CRN 5434

International Short Fiction: Speculative Imaginaries

Myers, Madison

Tuesday and Friday 10:00-11:50

COURSE DESCRIPTION: “The end of this world has already happened for some subjects, and it is the prerequisite for the possibility of imagining ‘living and breathing again’ for others” (Kathryn Yussof, *A Billion Black Anthropocenes or None*, 22-23).

“The future is unfathomable... it becomes a space to play with theories of what might be, of what the future holds, how it will reshape human lives and society, and how the future will change too” (Matthew J Wolf-Meyer, *Theory for the World to Come*, 16).

In this course, we will explore how speculative fiction reimagines speculative possibilities, which allow for generative spaces to reenvision potential futures that inform, transform and/or reform speculative trajectories of the present. Specifically, we will immerse ourselves in primarily in contemporary short fiction. We will consider the different ways authors across the globe write in and expand the characteristics of speculative fiction by reimagining speculative history and futures, promoting decolonial futurity and diverse futures, conceptualizing queer futurity, integrating cyborgs and technofutures, reconciling climate catastrophe and apocalypse, and aspiring for futures of revolution and liberation. We will read a selection of short stories each week from a range of authors, and consider issues of short story as a genre, the nuances of categorizing fiction as “International” or as “World Literature,” and various subgenres within the larger category of speculative fiction. We will write two critical essays on two short stories of your choice that we read together in class. Additionally, you will choose one short story outside of the stories we read together to present to the class and to write a final, critical essay. By the end of our class, we should all have more exposure to diverse voices, perspectives, and literature, which will result in us asking critical questions and complicating our notions of the world as we have known it.

**Fulfills DU English requirement: English elective.*

ENGL 2003 Section 1

CRN 2126

Creative Writing-Poetry

Corso, Stella

Monday and Wednesday 12:00-1:50

COURSE DESCRIPTION: In this course we will explore what it means to write from the poetic-I, a particular kind of subjectivity that is both public and private, singular and multiple, embodied and metaphysical. How does the I find itself inside the poem? What objects, essences, or environments must it interact with in order to come into being? We will consider multiple theories of the I as it haunts the poem, with a special attention to ghosts, animals, and color as devices for poetic world-making. Students will work toward building their own sense of the poetic-I through a series of writing exercises, with the goal of producing a cohesive manuscript for publication.

**Prerequisite: 4 credits introductory creative writing required for enrollment.*

Fulfills DU English curriculum requirement: Intermediate creative writing.

ENGL 2013 Section 1

CRN 2127

Creative Writing-Fiction

Earnhart, Natalie

Tuesday and Thursday 10:00-11:50

COURSE DESCRIPTION: Auto Fiction, Autotheory, and Auto Criticism, are “newer” genres exploring the “I” with different narrative approaches. There can be a critical “I,” metafictional “I,” and the universal/communal “I” in which they are not necessarily separate or fixed. Autotheory or Auto-Criticism is a genre or mode of writing in which the personal and theoretical collide to make sense of the world inside and outside of the self. Bell Hooks described it as, “A theory with stakes.” A space in which interdisciplinary approaches, thoughts, and experimentation is welcome. Where the self is free to explore existential and phenomenological concepts that are at once based in experience and buoyed or framed by multiple theoretical frameworks in which those boundaries are welcomed to be pushed, transcended, or re-imagined. Autofiction can be a close to “true” narrative told by a fictional self. These modes of writing offer a specter of new criticisms and storytelling that allows the personal to discover the difference between theory that explains, and theory that imagines. In the case of Autofiction, it is a truer approach to what Emily Dickinson meant with the phrase, “Tell all the truth but tell it slant.” In this course, we will explore these modes with curiosity while engaging with texts that represent Autofiction, Autotheory, and Autocriticism. We will engage in creative writing exercises and assignments in and outside of class. There will be in-class workshops pending our class agreements made on the first days of class. Each writer will accumulate a portfolio of works in which the final assignment will be to revise two pieces amongst the body of work created during the course. This is a great course for those who enjoy interdisciplinary approaches to writing, desire new approaches to narrative, or simply want to explore something different.

**Prerequisite: 4 credits introductory creative writing required for enrollment.*

Fulfills DU English curriculum requirement: Intermediate creative writing.

ENGL 2700 Section 1

CRN 5435

Foundations of Early American Literature

Davis, Clark

Monday and Wednesday 12:00-1:50

COURSE DESCRIPTION: From its beginnings, American literature has reflected the tensions and paradoxes, the high purpose and low violence of cultural and colonial conflict on the North American continent. This course provides a broad overview of the major historical and cultural themes that structure and animate our understanding of this important foundational period. Though literature in a variety of forms will be our primary focus, significant emphasis will be placed on providing historical and political contexts through which to read this extremely various collection of both practical and literary texts. We will address four major influences on early American writing and culture: 1) the conception of land or space as an organizing principle and ideological foundation; 2) the role of religion or spirituality in the formation of cultural narrative; 3) the influence of race, generally, and slavery, specifically, on narrative and other modes of literary expression; and 4) the continued literary relevance of fundamental ideals of American political and social organization.

**Fulfills DU English major requirement: Core studies; American lit., pre-1900 (for majors entering the program prior to Autumn 2017).*

ENGL 2708 Section 1

CRN 5436

Special Topics: Medieval Romance

Ellard, Donna Beth

Tuesday and Thursday 12:00-1:50

COURSE DESCRIPTION: In this class, we will explore the history and development of “romance,” a popular and influential genre that began in the 12th century and remains with us today. While romance is a sprawling topic, we will pay special attention to the invention and conventions of courtly love, the importance of dreaming, and the critical role of fantasy.

**Fulfills DU English major requirement: Core Studies; British lit., before 1789 (for majors entering the program prior to Autumn 2017).*

ENGL 2709 Section 1

CRN XXXX

Topics in English: Supernatural Narratives

Howard, Joanna

Monday and Wednesday, 2:00-3:50

COURSE DESCRIPTION: Supernatural Narratives will look at fiction texts which use supernatural, ghostly or gothic subject matter to investigate aspects of frightening and painful lived experience, in both historical contexts and in speculative futures. We will look at examples from 19th, 20th and 21st century authors who utilize supernatural elements in fiction, with an eye to understanding the effect of such strategies for readers, and with a goal toward drafting creative works that utilize supernatural or gothic components, tropes or formal modes. How can we begin to consider the concept of the ‘real’ or ‘realism’ or approach narrative logic when writing supernatural elements that operate outside our perception? Does writing the supernatural offer writers and readers ways to access dimensions of human lived experience that is otherwise elusive to rational thought or logic systems? What approaches to writing the supernatural work most effectively for us as readers, and how can we adopt techniques from model writers to help us draft works that move beyond the limits of realism? This course is reading intensive

and will focus on large and small group discussions, with opportunities for both critical and creative writing assignments. Authors will include Mary Shelley, Edgar Allan Poe, Toni Morrison, Carmen Maria Machado, Laura Van Den Berg, and Mona Awad.

**Fulfills DU English major requirement: Core studies; American lit., post-1900 (for majors entering the program prior to Autumn 2017).*

ENGL 2709 Section 2

CRN XXXX

Topics in English: Queer Poetics and Identity: Theory, Craft, and Practice

Wymer, Justin

Tuesday and Thursday 2:00-3:50

COURSE DESCRIPTION: In a time in US history during which queer (and other marginalized) identities have come under fire, even at the level of legislation, it is important amplify traditionally underrepresented voices. In this creative-writing-forward course, we will investigate how queer poets use the tools of poetry to enact an embodied experience of their identities, respond to contemporary issues, and engage with literary tradition even as they expand it. Understanding that identity does not exist in a vacuum, we will return to perennial questions in the humanities: How can we express our identities through art? How are our identities/subjectivities understood in relation to those of others with different lived experiences? How can we put what we are passionate about into poems and what are some ways to write them?

This class will be a mix of mini lectures on craft, discussion of queer authors' poetry and their identities/contexts, short theoretical readings, and generative writing exercises inspired by the poets we read. Beginning with what some critics have deemed the United States' queer literary forebears, Whitman and Dickinson, we will read widely from LGBTQIA+ authors both living and passed. Representative authors include Gabriel Garcia Lorca, Natalie Diaz, Dawn Lundy Martin, CA Conrad, Danez Smith, Carl Phillips, and many others.

ENGL 3003 Section 1

CRN 3703

Advanced Creative Writing - Poetry

Ramke, Bin

Tuesday and Thursday 12:00-1:50

COURSE DESCRIPTION: Generally the class will consist of a brief discussion period (of assigned readings from the texts, for instance) followed by presentations of work by three or four class members in rotation. It will involve intense, reflective reading and writing—2 types of work to be posted each week: 1 page poem by you, and comments on the poems of the others. The presentations will involve reading your poem aloud to us, plus extra-literary contexts and sources (telling us about inspiration, showing us images of various sorts, reference to non-literary books, etc.) as an aid to our thinking about your poems.

Throughout the term I will make additional assignments—for instance, a poem in the form of questions and answers. These assigned poems may count toward the total of ten revised poems which you will turn in at the end of the course. This portfolio of work plus your careful and generous discussion of your classmate's work (in-class as well as more formally in writing) will be the basis of your evaluation.

Attendance is crucial since you are expected to incorporate principles and techniques that we discuss during the course into your writing. You should be producing new work during this quarter, and this work should be affected by your being part of this group, part of the self-examination we all do as poets.

We will develop and revise schedules and expectations as the course continues in response to the needs and interests of the group as a whole. It will be necessary for you to be flexible and willing to respond to the needs and enthusiasms of each other for this to work. I have faith in us all.

**Prerequisite: 4 credits introductory creative writing, and 8 credits of intermediate creative writing required for enrollment. *Fulfills DU English major requirement: Advanced creative writing*

ENGL 3015 Section 1

CRN 5437

Advanced Creative Writing: Non-Fiction

Saterstrom, Selah

Tuesday and Thursday 2:00-3:50

COURSE DESCRIPTION: In this advanced creative nonfiction workshop we will generate new work through a variety of experiments that are energized by close-readings of contemporary literature. We will consider the relationship between form and content and study syntax, as well as prose development and structure. Additionally, we will investigate narrative theories and explore strategies to uncover those narratives we are compelled to articulate. This course is reading and writing intensive.

**Prerequisite: 4 credits introductory creative writing, and 8 credits of intermediate creative writing required for enrollment. *Fulfills DU English major requirement: Advanced creative writing*

ENGL 3711 Section 1

CRN XXXX

20th Century American Fiction-Southern Gothic Literature

Stratton, Billy

Tuesday and Thursday 2:00-3:50

COURSE DESCRIPTION: The American South has had an historically contentious relationship to other regions within the United States often being viewed as a place defined by crudeness, disorder, ignorance, and toil. Inhabited by “savage” Indians and beset with conflict throughout the eighteenth and nineteenth centuries, the legacy of Indian removal and the subsequent social upheavals related to the institution of slavery became frequent themes of Southern literature from the early nineteenth century onward. By the 20th century writers had begun to meld elements of the sentimental romance and the gothic stylings prevalent in eighteenth and nineteenth century European fiction to develop a distinctive literary vision of a region haunted by racial divisions, class disparities, and the socio-historical isolation of the region. The literary texts we will be examining in this class reflect on this deeply fraught cultural context in diverse ways and can be distinguished by the presence of tropes and elements such as the grotesque and the uncanny, rural settings, social outcasts, and eruptions of chaotic violence that coalesce to generate a powerfully vivid sense of space, place and temporality. We will consider the narrative elements that comprise Southern gothic literature, while examining texts from

a diverse group of writers to understand the ways in which acts of storytelling have been employed and deployed to create and re-create the unique form, manner, vernacular, and style of Southern gothic writing.

**Fulfills DU English major curriculum requirement: Advanced studies; American lit., post-1900 (for majors entering the program prior to Autumn 2017).*

ENGL 3733 Section 1

CRN 2728

Modern Drama

Gould, Eric

Monday and Wednesday 2:00-3:50

COURSE DESCRIPTION: In this course we will read major plays by leading dramatists from the 19th century to the present day: Strindberg, Ibsen, Chekhov, Synge, Glaspell, Jarry, Pirandello, Brecht, Williams, Beckett, al Hakim, Albee, Soyinka, Pinter, Wilson, Kushner, Hwang, Churchill, and Mamet. Our aim is to immerse ourselves in 150 years of drama in order to get a sense of how theatre has become important as an international literary and performance-based genre. (We will see some filmed excerpts from productions of the plays where available.)

**Fulfills DU English major requirement: Advanced Studies with International lit., attribute under the diversity/distribution requirement; International lit., (for majors entering the program prior to Autumn 2017).*

ENGL 3742 Section 1

CRN 5438

Jesus in Jewish Literature

Rovner, Adam

Tuesday and Thursday 10:00-11:50

COURSE DESCRIPTION: This course surveys literary depictions of Jesus in Jewish literature. Readers are often surprised to learn that throughout the twentieth century major Jewish writers have incorporated the figure of Jesus of Nazareth into their work. This class explores the historical, aesthetic, and spiritual reasons for the many Jewish literary representations of Jesus and of his literary foil, Judas. A selection of materials including short stories, poems, novels, and scholarly works in English and in translation from Hebrew and Yiddish demonstrate the depth of Jewish literary culture's engagement with Jesus' life and teachings. Among the writers we will read are: S.Y. Agnon, Sholem Asch, Bob Dylan, Uri Zvi Greenberg, Emma Lazarus, Amos Oz, and Philip Roth. Ultimately, this class will consider how literary representations of Jesus can destabilize perceived distinctions between Jews and Christians, and provoke new ways of thinking about the Judaeo-Christian tradition. Please be aware that one of the novels we will be reading is extremely long. **While helpful, no knowledge of Jewish or Christian religious traditions or cultural practices is necessary to succeed in this course.**

**Fulfills DU English major requirement: Advanced Studies with International lit., attribute under the diversity/distribution requirement; International lit., (for majors entering the program prior to Autumn 2017).*

ENGL 3825 Section 1

CRN 5439**Cultural Criticism****Ulibarri, Kristy****Monday and Wednesday 12:00-1:50**

COURSE DESCRIPTION: This course will introduce you to the field of Cultural Studies by exploring the meaning and construction of "culture." To do this, we will begin with the two major schools of thought within Cultural Studies: the Frankfurt School and the Birmingham School. We will especially interrogate how and why "culture" both produces and critiques social and political power dynamics. We will also explore current social phenomena (such as constructs of race, gender, sexuality, and class) and the cultural forms that accompany it (such as literature, media, performance art, film, and music). The goal is to introduce you to the field of cultural studies and to think about the way culture speaks to, represents, critiques, and parodies the problematic social formations within our current everyday lives. The reading will be largely theoretical, and you will have multiple venues to apply and unpack this cultural theory through texts, narratives, material goods, and other cultural artifacts.

**Fulfills DU English major requirement: Advanced Studies with Ethnic lit., attribute under the diversity/distribution requirement; American lit., post-1900 and Ethnic lit., (for majors entering the program prior to Autumn 2017).*

ENGL 3852 Section 1**CRN 5512****Topics in Poetics: Reading and Writing Reading and Writing****Foust, Graham****Tuesday and Friday 12:00-1:50**

COURSE DESCRIPTION: This class will be devoted to reading, discussing, and writing about writing that details the experiences of reading and writing, keeping in mind that art, as Allen Grossman writes, is "about" experience in the same way that a cat indoors is "about" the house.

We'll begin by reading Toni Morrison's Nobel Prize acceptance speech and Gertrude Stein's "What Are Masterpieces And Why Are There So Few of Them?," after which we'll read various works (essays, poems, stories, novels) by T.S. Eliot, Richard Sennett, Michel Foucault, Gary Lutz, Leonard Michaels, Durs Grünbein, Emily Dickinson, Walt Whitman, Marianne Moore,

Wallace Stevens, Elizabeth Bishop, John Ashbery, Tracy K. Smith, Henry James, Percival Everett, Lydia Davis, and Renee Gladman.

Students will write one take-home exam in week four, another take-home exam in week eight, and a final essay at the end of the quarter.

**Fulfills DU English major curriculum requirement: Advanced studies; American lit., post-1900 (for majors entering the program prior to Autumn 2017).*

ENGL 3900 Section 1**CRN 2762****Senior Seminar: Literature and Politics****Gould, Eric****Monday and Wednesday 10:00-11:50**

COURSE DESCRIPTION: Politics of all kinds—whether it’s social, cultural, or merely personal—is always about power. It has been said that everything in social and cultural life is connected to power, mainly because there are so many competing discourses for what is true, ethical, and “real.” Cultural texts—especially literature—often explore and analyze power relations and even become political themselves. In this course we will discuss some poetry, fiction, and film that is clearly political in its subject matter and treatment. The texts are subtle and ironic and are by writers from around the world. They deal with the politics of government, colonial power, and the residue of postcolonial power, when the colonized have come to share values with the colonizer. They talk about autocracy, forced migration, racism, sexism, classism, fascism and the need for resistance through writing. We will see a film version of Robert Penn Warren’s classic American novel “All the King’s Men” and Bertolucci’s film “The Conformist” about fascism in Italy. We will also read poetry by Akhmatova, Celan, and Neruda (to be provided). And we will follow the resistance of Marie NDiaye’s “Three Strong Women” in Africa; Kamel Daoud’s “The Meursault Investigation” (a damning response to Albert Camus’s “The Stranger”); Viet Thanh Nguyen’s “The Refugees” (short stories about American Vietnamese life); Kamila Shamsie’s biting satire about being Muslim, British and in government (“Home Fire”); Mario Vargas Llosa’s truth-based fiction of a dictatorship in central America (“The Feast of the Goat”); and Ta-Nehisi Coates brilliant exploration of blackness in America written as a letter to his son (“Between the World and Me”).

**Fulfills DU English major requirement: Senior Seminar, Advanced studies with international lit., attribute under the diversity/distribution requirement; international lit., (for majors entering the program prior to Autumn 2017).*